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CIRCULAR OF THE SCHOOL OF INDUSTRIAL ART OF THE PENNSYLVANIA MUSEUM

THIRTIETH SEASON

4

SCHOOL OF APPLIED ART

BROAD AND PINE STREETS

PHILADELPHIA

1906-1907

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Original Design for Poster in Two Colors

By Anna Garrett, a pupil of the school

SCHOOL OF INDUSTRIAL ART

OF THE

PENNSYLVANIA MUSEUM

BROAD AND PINE STREETS PHILADELPHIA

CIRCULAR

OF THE

SCHOOL OF APPLIED ART

THIRTIETH SEASON

1906-1907

The Circular of the Philadelphia Textile School may be had on application

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HERMAN DEIGENDESCH, Instructor in Advanced Drawing, Antique and Life Classes.

CHARLES THOMAS SCOTT, Instructor in Modelling and Structural Design.

HELEN A. FOX, Instructor in Color Harmony, Historic Ornament, and Design Applied to Printed and Woven Fabrics, Stencils and Mosaic.

J. FRANK COPELAND, Instructor in Interior Decoration and Water-Color Painting.

Instructor in Charge of Illustration.

LUDWIG E. FABER, Instructor in Drawing, Lecturer on Anatomy, and Processes in Illustrative Reproduction.

LEON VOLKMAR, Instructor in Charge Department of Pottery.

MARY PICKERING DOW, Instructor in Historical Ornament, Tooling and Leather Work, and Bookbinding.

ALBERT WINSLOW BARKER, Instructor in Drawing, Instructor in charge of Teachers' classes.

EDWARD T. BOGGS, Instructor in Charge Architectural Design.

FRANCES DARBY SWEENY, Instructor in Design Applied to Stained Glass.

HENRY TORNITEN, Instructor in Wood Carving and Woodwork.

R. B. DOUGHTY, Instructor in Instrumental Drawing.

ISABELLA BRADLEY, Instructor in Drawing, Instructor in Charge Junior Department, in Charge of Records, Class A.

PHILIP MUHR, Instructor in Drawing from the Antique.

KARL G. NACKE, Instructor in Metal-Work, Repoussé, Chasing, Etc.

WETHERILL P. TROUT, Instructor in Building Construction.

IDA EVELYN MACFARLANE, Instructor in Drawing and Elementary Design, in Charge of Preparatory Classes.

A. M. GRILLON, Director of School of Modern Languages, and Instructor in French, Italian and Spanish.

MME. A. M. SCHMIDT-GRILLON, Instructor in German.

PERCY C. MILLER, Assistant to the Principal.

LEONORA J. C. BOECK, Registrar.

KATHARINE DEW. BERG, Librarian.

Advisory Committee

ALICE BARBER STEPHENS, Artist, Illustrator.

HENRY THOURON, Artist, Painter.

JOHN J. BOYLE, Sculptor.

EDGAR V. SEELER, Architect.

FRANK MILES DAY, Architect.

GUSTAV KETTERER, of the Chapman Decorative Co., Interior Decoration.

WM. H. DEWAR, Furniture and Cabinet Work.

G. GERALD EVANS, Furniture.

H. D. ALLMAN, Wall Papers.

Calendar—School Year, 1906-07

SEPTEMBER

Thursday, 27th—Examination for Admission to Day Classes.

OCTOBER

Monday, 1st—Sessions of Day Classes begin.

Wednesday, 3d. 7 P. M.—Registration of Students in Evening Classes.

Monday, 8th—Sessions of Evening Classes begin.

Saturday, 13th—Saturday Class begins. (Art School.)

NOVEMBER.

Thursday, Friday, Saturday, } Thanksgiving Holidays. School closed.

DECEMBER

Saturday, 22d to Saturday, January 5th, } Christmas Holidays. School closed.

JANUARY.

Monday, 7th—School re-opens.

FEBRUARY

Friday, 22d—Washington's Birthday. School closed.

APRIL

Good Friday to Easter Monday, inclusive, } Easter Holidays. School closed.

Friday, 5th—Sessions of Evening School end.

Saturday, 6th—Sessions of Saturday Class end. (Art School.)

MAY

Thursday, 30th—Memorial Day. School closed.

JUNE

Thursday, 6th—Annual Commencement and Exhibition.

GROUP OF FURNITURE, POTTERY, AND METAL-WORK,
BY VARIOUS PUPILS OF THE SCHOOL.

Historical Sketch

of the

Pennsylvania Museum and School of Industrial Art

Origin and Purpose

The Pennsylvania Museum and School of Industrial Art, an institution the origin of which was due to the increased interest in art and art education awakened by the Centennial Exhibition, was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in the charter, of establishing "for the State of Pennsylvania, in the City of Philadelphia, a Museum of Art in all its branches and technical applications, and with a special view to the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modelling, Designing, etc., through practical schools, special libraries, lectures and otherwise."

Location of Museum

The purpose of the institution as thus defined is distinctly industrial. The collections at Memorial Hall, in Fairmount Park, where the Museum is located, embrace examples of art work of every description. It was determined by the founders to make the collections of the Pennsylvania Museum as largely as possible illustrative of the application of art to industry, and the instruction in the school has had constant reference to a similar purpose.

Source of Original Collection

In the selection of objects, the trustees had the benefit of the advice of the foreign commissioners to the Exhibition, and, in several instances, the institution was the recipient of valuable gifts from individual exhibitors.

Around the nucleus thus formed, the Museum has grown by purchase, gift and bequest to its present proportions, numbering in its collections upwards of thirty thousand objects.

Recent Additions

The Museum possesses several special collections, sufficiently complete in themselves to be regarded as representative of the departments to which they belong. Of these the collection of American pottery, made by Mr. Edwin A. Barber; the collections of coins and medals; the collections of Etruscan and Greco-Roman pottery; the John T. Morris collection of glass; a collection of mediæval wrought iron and the collection of textiles, are perhaps the most important.

Loan Collections

In addition to its actual possessions, the Museum is constantly receiving accessions in the form of loans of a more or less permanent character, by which the element of freshness is secured, and popular interest in the collections continually renewed. The Museum is visited by about 500,000 persons a year.

Opening of the School

The School was opened during the winter of 1877-78, in temporary quarters, at Broad and Vine Streets, in the building since known as Industrial Hall. It was removed in 1879 to the rooms of the Franklin Institute, at 15 South Seventh Street, and again, in 1880, to the building 1709 Chestnut Street, where it remained until its removal, in 1884, to 1336 Spring Garden Street.

Location of School

The munificent gift of $100,000, by Mr. Wm. Weightman, and the generous response of the public of Philadelphia to an appeal for assistance, by which a like amount was raised by popular subscriptions during the spring of 1893, enabled the institution to acquire the magnificent property at the northwest corner of Broad and Pine Streets, which it occupies at present. This property, with a front of 200 feet on Broad Street and 400 feet on Pine Street, is by far the most

spacious and most advantageous in its location of any establishment in America that is devoted to the uses of a school of art, situated as it is on the principal street and in the very heart of the city.

First Courses of Study General Only

Up to the time of the removal to Spring Garden Street, the work of the classes was confined to the general courses in Drawing, Painting and Modelling, with constant regards to the needs of the industries, it is true, but without attempting to provide instruction in any of the occupations themselves.

The necessity of affording facilities for such technical instruction, however, became apparent very early in the history of the School. It was seen that only by familiarizing the students with the processes and industrial applications of design could the proper direction be given to such purely artistic training as the School had to offer.

Additions to the Curriculum

Applied Design and Wood Carving were added to the curriculum in 1884, and the Philadelphia Textile School was organized in the same year. The Department of Chemistry and Dyeing was added to the Textile School in 1887, and the Class in Interior Decoration was added in 1892, at which time the Class in Architectural Design was also organized; the School of Modern Languages was established in 1893; the Departments of Wool Carding and Spinning and Cloth Finishing were added to the Textile School in 1894, that of Cotton Carding and Spinning in 1896. A Department of Worsted Yarn Manufacture was established in 1898, and those of Metal-work and Pottery to the Art School in 1903.

The present organization of the school is as follows:

1. School of Applied Art, comprising the departments of:—

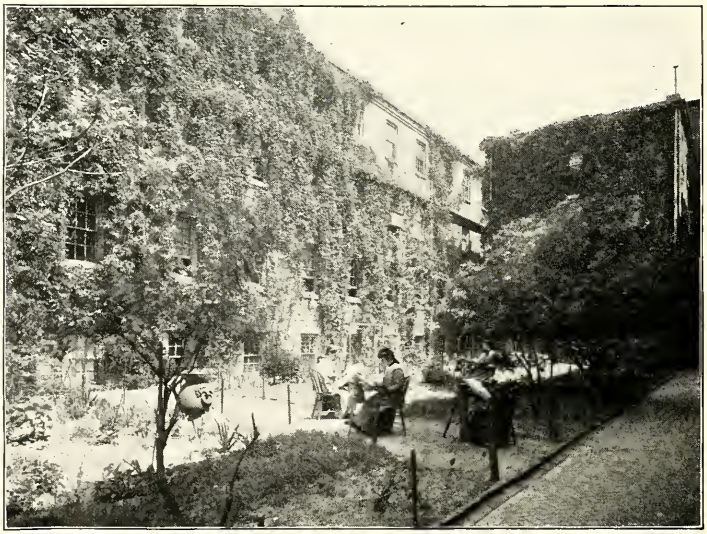
Drawing,
Applied Design,
Normal Art Instruction,
Woodwork and Carving,

Decorative Painting,
Illustration,
Decorative Sculpture,
Architectural Drawing and Design,
Metal Work,
Pottery.

2. PHILADELPHIA TEXTILE SCHOOL, comprising the departments of:—

Fabric Structure and Design,
Cotton, Wool, Worsted and Silk
Warp Preparation and Weaving,
Color Harmony and Figured Design,
Chemistry, Dyeing and Printing,
Wool Yarn Manufacture,
Worsted Yarn Manufacture,
Cotton Yarn Manufacture,
Hosiery Knitting,
Finishing.

3. SCHOOL OF MODERN LANGUAGES.



GARDEN IN THE CENTRAL COURT.

Hours of Study Day Classes

The hours of study for the day classes in the Art School are from 9 o'clock until 12 M., and from 1 to 4 every day in the week except Saturday. The Women's Life Class is open on Monday, Wednesday and Friday afternoons from 1 until 4, and the Men's Day Life Class on the mornings of those days from 9 to 12.

Evening Classes

Evening Classes in Freehand Drawing, in Decorative Painting, in Modelling and Carving, in Applied Design and in Illustration, are in session, from October 7th until April 5th, on Monday, Wednesday and Friday, from 7.30 until 9.30 o'clock. The Men's Life Class and the Class in Architectural Drawing and Design are open on Monday, Wednesday and Friday evenings, from 7 until 10 o'clock.

Saturday Classes

For the benefit of that very large class of persons who are unable to attend an art school during the hours usually devoted to study, and who are yet among those best able to appreciate its advantages, classes are in session every Saturday from 9 until 12 o'clock, from October 13th until April 6th (the Saturdays following Thanksgiving, Christmas and Good Friday excepted. The course of study embraces all branches of art as pursued in the regular day classes of the institution, with the addition of a lesson in teaching with blackboard illustrations, which is given by the Principal. A special class in woodwork and carving meets Saturdays from 9 to 12 and 1 to 4 o'clock, from October to June.

Advice to New Students

The Director and his assistants will be in attendance to explain the course and advise intending pupils on and after Monday, September 24th, and students are urged to register and arrange all preliminaries a few days before the actual opening of the school.

Requirements for Admission

Applicants for admission are expected to be as proficient in the common English branches as the completion of the ordinary grammar school course would imply.

Entrance Examinations

Pupils are admitted to any of the regular classes in passing an examination in drawing from the cast.

Free Scholarships Provided by State

In consideration of an annual appropriation to the school by the Legislature of Pennsylvania, each county of the State is entitled to at least one free scholarship in any department of the school for three years. Counties sending more than one Senator to the Legislature are entitled to as many scholarships as there are senatorial districts. These appointments are made by the Governor of the State, usually on the recommendation of members of the State Legislature.

City Scholarships

Five free scholarships are also competed for annually by pupils from the graduating classes of the grammar schools of the city of Philadelphia. Application for admission to this competition should be made, through the Principal of the school from which the applicant comes, to the Board of Public Education. Two scholarships are also offered to each of the following public schools of Philadelphia: The Central High School, the Central Manual Training School, the Northeast Manual Training School, the Girls' High School, the Girls' Normal School and the Public Industrial Art School.

Other Scholarships

A certain number of free scholarships have also been provided by the bequest of Mr. Joseph E. Temple, by the Elizabeth Duane Gillespie Memorial Fund, and by gifts for this purpose by Mrs. Susan R. Barton, Mrs. William Weightman, Jr., Mrs. Chapman Biddle, Mrs. Frederic W. W. Graham, Mrs. John Harrison, and by Miss Mary Williams and Mrs. Walter R. Stenger. These are awarded as prizes for meritorious work by students who have already spent at least one year in the school.

Tenure of Scholarships

Any of the above scholarships are subject to recall at any time if, in the judgment of the Principal, the progress of the holder is unsatisfactory.

Warning and Dismissal

A scholarship holder who fails to attend regularly or to do the work of his class receives notice to this effect, and is warned that unless a marked improvement is shown at once the scholarship will be declared vacant. He is usually given one month after the date of such notice in which to show that the warning has been heeded and has produced the desired effect. If, however, at the expiration of this time his progress still continues to be unsatisfactory, he is notified that the scholarship has been forfeited.

Holders of scholarships who fail to complete the work of Class A, (Industrial Drawing) in two years are ineligible for a renewal of their scholarships.

Materials for Study

Instruments and materials for study must be provided by the students. All articles required in any class are for sale at the school at less than retail prices, and the students are expected to purchase them here.

Lockers

Each student is provided with a locker in which drawing boards and materials are to be placed before leaving the class rooms. On receiving the key the student must deposit $1 (or $2 for the larger lockers, in which wraps, etc., can also be kept) of which sum 50 cents is refunded when the key is returned, provided the return is made within one month after the date on which his term expires, otherwise the deposit is forfeited.

Board

Good board may be obtained in the vicinity of the school for $4.50 a week and upward. The school assumes no responsibility in connection with this part of a student's career.

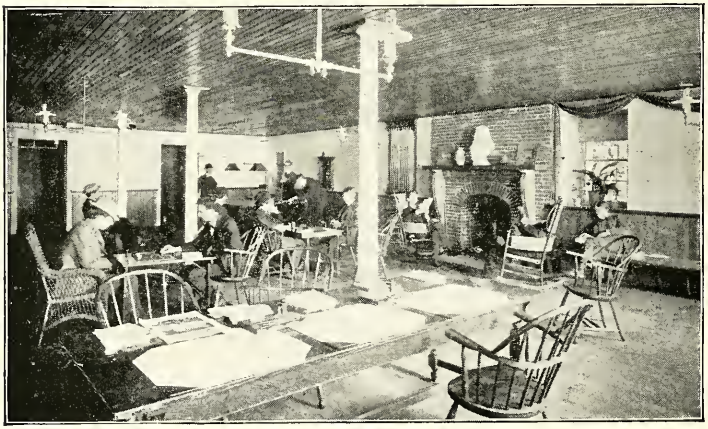
Competitons

Competitions in design are announced from time to time, and all candidates for school honors are required to enter such competitions as are

announced in their departments. Premiated work becomes the property of the school. The results are treated in precisely the same way as those obtained by the formal examinations, and the pupil's standing is made to depend upon them to quite as great an extent. No certificate or diploma is granted to any student who does not obtain a creditable rating in these competitions.

Discipline

The discipline of the school is made as simple as possible, and students are made to feel that, as the requirements are definitely stated and the instruction in each branch is given at well-known hours, the progress of each is subsequently in his own hands.



STUDENTS' CLUB ROOM.

Punctuality and Regularity of Attendance

All students, however, are expected to be prompt and regular in their attendance on all the exercises and lectures of their course, and irregularity in this respect or failure to do the work required will be regarded as sufficient reason for dismissal.

Instructors' Hours

Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted in the class rooms. Students

must observe these schedules, and may not claim the teachers' attention at other hours, or expect admission to the class-rooms except at the specified hours.

GIRLS' CLUB ROOM

Under the management of the Girls' Industrial Art League, a student organization for promoting social intercourse and recreation.

Penalties for Unsatisfactory Progress or Conduct

Polite and orderly conduct is also insisted upon at all times. When a pupil's conduct or progress is unsatisfactory, and the friendly admonitions of his instructors fail to produce the desired effect, a written report is made to the Principal, and the student receives from him a statement of the nature of his offense and a kind but firm reproof. Should his conduct be made the subject of a second complaint, the pupil may be suspended for a period of two weeks, and in the case of a third unfavorable report from his instructors he may be dismissed from the school.

School Property

Any damage to school property must be made good by the student causing it. No book, chart or other educational appliance is allowed to leave the building under any circumstances.

All work to be put away

All work must be put away before the student leaves the building. Lost articles may be inquired for of the janitor. Students are requested to give prompt notice of change of address.

Employment for Graduates

The school does not undertake to find places for graduates, but applications for teachers and designers are constantly being received by the Principal, and students desiring employment are requested to notify him to that effect.

The Alumni Association of the School has established a Business Bureau for the development of opportunities for employment and the disposal of designs and work of members and pupils of the school.

Opportunities are frequently given for the publication of drawings and designs by students, so that most valuable experience in the practical work of illustration may be had while the regular studies are being pursued.

Courses of Study

The School offers four courses, each leading to the Diploma, viz: Normal Art Course, Interior Decoration Course, Applied Design Course, Illustration Course.

The time required for the completion of any of these courses depends entirely upon the diligence and proficiency of the student. By those who bring to the work good abilities and a fairly adequate preparation, either course is usually completed in four years.

The Normal Art Course

The course includes the work of the Class in Industrial Drawing (Class A) or its equivalent, and such portions of that of the Classes in Water-Color Painting, Interior Decoration, Applied Design and Decorative Sculpture, as are necessary to such a mastery of these subjects as is required by teachers

and supervisors of Drawing and Manual Training in the best schools and school systems in the country.

After completing the work of Class A the course is largely elective, but must include the attainment of a satisfactory record in advanced Drawing from the antique and from life, the History of Art and Ornament, Principles of Color Harmony, Blackboard Drawing, Theory and Practice of Teaching, and Shop Practice.

The School does not provide instruction in the ordinary English branches, but ability to speak and write the English language intelligently and correctly is insisted upon as a necessary condition of graduation.

Course in Interior Decoration

In addition to the work of Class A., the course includes advanced Drawing from the Antique and from Life, Painting from Flowers and Still Life, Historic Ornament, Mediæval, Renaissance, and Modern Styles, Color Harmony, Theory and Practice, Interiors in Plan, Elevation, and Perspective, Modelling, Original Designs and Working Drawings for the general treatment of Interior Architecture and for the details of Construction, Decoration and Furnishing, on which its effect depends.

Course in Applied Design

This course is arranged on lines similar to those adopted for the course in Interior Decoration, but with a somewhat different emphasis on original design, as applied to Stencilled, Printed or Painted Decoration; to the designing of Carpets, Rugs, Upholstery Goods, Wall Papers, Oil Cloths, Lace, Embroidery, Chintzes, Silks, Cretonnes and other prints, Leather tooling and leather work, Repoussè Metal work, Mosaic, Stained Glass, etc.

Course in Illustration

In addition to constant practice in drawing from the Antique and Life, this course includes work from the Costumed Model Studies of Historic Costume, Perspective and Composition, Decorative Lettering, and original design as related

to Vignettes, Book Plates, etc. Compositions upon given themes are required from all members and special attention is paid to the designing of such forms of commercial illustration as Calendars, Title Pages, Posters, etc., as well as of the purely pictorial work of Book and Magazine Illustration.

ROOM OF THE ALUMNI ASSOCIATION
WHERE ITS MEETINGS AND EXHIBITIONS ARE HELD.

Preparatory Course

For the benefit of students under sixteen and of others who are not sufficiently advanced to enter either of the regular courses, a preparatory course is provided, in which the instruction, while it covers substantially the same ground as that of the regular classes in Drawing and Modelling, is more elementary in character. Promotion from this class to Class A or any of the more advanced classes is made by means of monthly tests.

In the cases of pupils in Elementary Drawing who enter after November 1st, or of such as are for any reason unable to do the work of the regular course, instruction is provided on four mornings in each week.

Modern Languages

All students are earnestly recommended to study at least one of the modern languages. Everyone who studies art with any seriousness expects to go abroad sooner or later, and those who have had any European experience at all know the great disadvantage and loss which ignorance of the language implies in any continental city. Moreover, the great mass of the literature of art and of subjects related to it is never translated, and must be read in the original if it is read at all.

Instruction is provided in French, German, Italian and Spanish at hours which do not interfere with the work of the other classes.

PANEL IN REPOUSSE METAL.
BY JACOB RIFIT FOX, JR., A PUPIL OF THE SCHOOL.

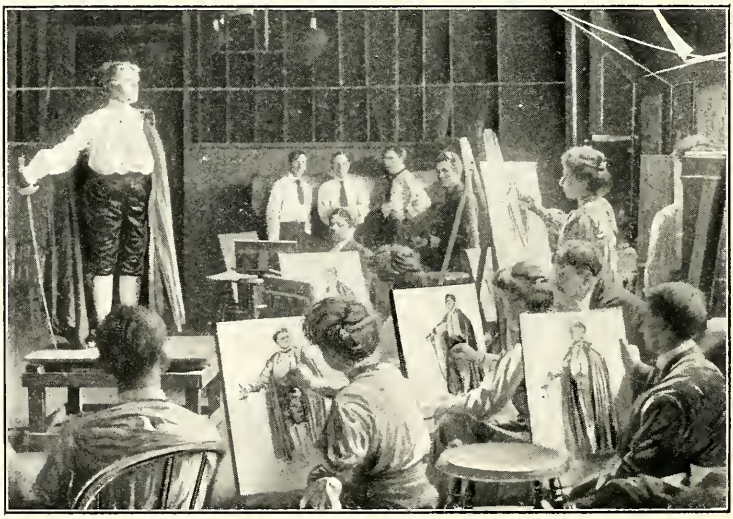
Lectures

Class instruction in the Geometrical branches is given every Tuesday, and lectures on Original Design, on Art History and similar subjects are given by the Principal on Mondays, from 11 to 12. All first-year students are expected to attend these lectures.

Lectures on Color Harmony, Illustrative Processes, and on Anatomy are given at such times as can be most conveniently arranged.

Occasionally lectures on miscellaneous subjects are given throughout the year.

Opportunities are afforded for visiting and studying, under the direction of an instructor, at Memorial Hall, at the Academy of Natural Sciences, at the Philadelphia Museums and at the Museums and Library of the University, as well as at the Zoological Garden. The studies in Historical Ornament are, indeed, required to be made from objects in the different museums whenever this is practicable.



COSTUME SKETCH-CLASS.

Subjects of Study—Day Classes

Class in Industrial Drawing (Class A)

INSTRUCTORS: MARY PICKERING DOW, ISABELLA BRADLEY, IDA EVELYN MACFARLANE.

EXERCISES.

FREE-HAND WORK.

1. Drawing and Modelling from casts of ornament, of animals and of the Human Figure.
2. Model Drawing.
3. Historic Ornament—Egyptian, Greek, Roman, Romanesque, Byzantine and Saracenic.
4. Drawing of pieces of Furniture, Chairs, Tables, etc.
5. Studies of Objects of Industrial Art from the Museum.
6. Studies of Flowers and Foliage from Nature.
7. Lettering.
8. Analysis of Plants for the purpose of Design.
9. Design from Natural Forms and from Historical Motives of Ornament as applied (1) to flat surfaces and (2) to curved surfaces, such as Pottery, etc.

INSTRUMENTAL WORK.

10. Exercises with instruments (construction of plane figures, line shading, geometrical designs, etc.).
11. Plans and elevations of buildings and machinery.
12. Descriptive Geometry (intersections and developments, shades and shadows).
13. Perspective.

EXAMINATIONS.

1. Drawing from Models and Casts.
2. Historic Ornament, a written paper illustrated by sketches.
3. Perspective, Free Hand and Instrumental.
4. Projections.
5. Shadows.

Pupils in this class attend lectures once a week on Instrumental Drawing, Perspective, etc., and once a week on the Principles of Design, on Historic Ornament, or some other subject directly related to the work of the class room, on which examinations for the certificate are based.

The work of this course usually requires two years for its satisfactory completion, but the time required depends entirely on the proficiency of the individual student. Full credit is given for any work of similar grade that may have been done elsewhere.

Instead of the course in Instrumental Drawing, as described above, the evening class pursues a course in Architectural Drawing, including a study of the Orders, Perspective, Shades and Shadows, and Building Construction. See page 40.

Class in Applied Design—(Class B)

Instructor, Helen Augusta Fox.

EXERCISES.

1. Historic Ornament—Byzantine, Romanesque, Saracenic, Gothic, Renaissance and Modern Styles.
2. Studies in Color Harmony, consisting of designs treated in different schemes of color.

DESIGN FOR FOUNTAIN.

DIPLOMA WORK BY HELEN STANTON FISKE, A PUPIL OF THE SCHOOL.

3. Studies of Plants and Flowers from Nature, in water-color. Plant Analysis and Conventionalization.
4. Decorative Treatment of Natural Forms.
5. Application of Natural and Historical Motives to the decoration of flat and of curved surfaces, as of pottery forms, and to different methods of execution, as by printing, stamping, stenciling, etc.
6. Original Designs for Carpets, Rugs, Curtains, Upholstery Goods, Wall Papers, Oil Cloths, Linoleum, Lace, Embroidery, Chintzes, Silks, Cretonnes, and other Prints.
7. Designs for Mosaics, Stained Glass, Book and Magazine Covers, Portfolios and Leather Work, and the Cutting of Patterns and Stencils.

Pupils in this class attend lectures on the following subjects, on which examinations for the certificate are based: Harmony of Color, the Chemistry of Pigments, Historic Ornament, and Principle of Decorative Design.

The work of the class room is supplemented by visits to industrial establishments in the neighborhood, and accounts of these visits are expected from every pupil.

The course described above usually requires two years for its satisfactory completion. To be admitted to this class, students must already have completed the work of Class A, or its equivalent.

Class in Decorative Sculpture.

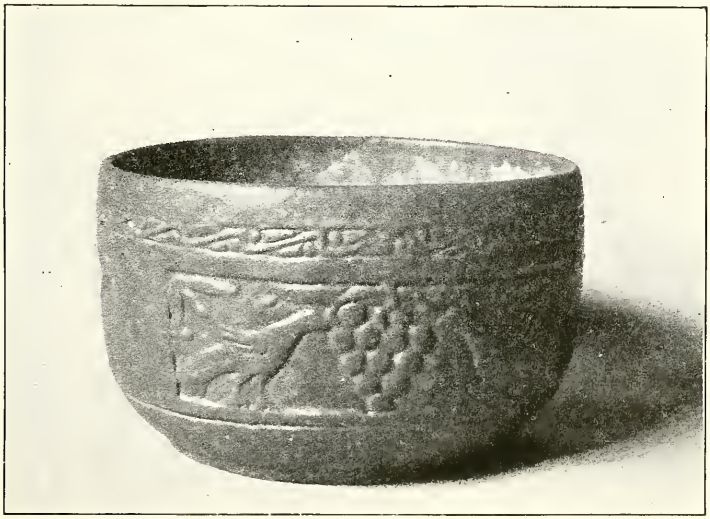
Instructor, Charles Thomas Scott.

EXERCISES.

1. Studies of Ornaments from casts.
2. Studies of Details of Human Figure from casts.

3. Studies of Animals from casts.
4. Studies of Ornament from prints and photographs.
5. Studies of the Living Model.
6. Original Designs for:
   Ornament in Terra-cotta, Pottery;
   Work in Cast and Wrought Metal;
   Furniture or Cabinet Work with carved enrichments.
7. Wood Carving.
8. Diploma Work. A piece of Decorative Sculpture, either in relief or the round.

Pupils in this class attend lectures on Anatomy, Historic Ornament, and Principles of Design, on which examinations for the certificate are based.



PRIZE BOWL.

DESIGNED AND EXECUTED BY MAUDE SMITH, A PUPIL OF THE SCHOOL.

Class in Water-Color Painting

Instructor, J. Frank Copeland.

1. Groups of Still Life.
2. Interiors.
3. Decorative Subjects.
4. Flowers.
5. Draperies.
6. Out-of-Door Sketching.

This class works frequently at the Museum in Memorial Hall, and out of doors, its purpose being quite as much to develop the purely artistic faculty as to enforce any lesson in connection with decorative design.

Class in Bookbinding.

Instructor in charge, Mary Pickering Dow.

EXERCISES.

1. Sewing.
2. Forwarding.
3. Finishing.
4. Blind Tooling.
5. Gold Tooling.
6. Case Books with Stiff Boards.
7. Case Books with Flexible Boards.
8. Library Bindings.
9. Books with Laced-in Boards—Half Leather.
10. Books with Laced-in Boards—Full Leather.

For fees in this class, see page 42.

DESIGN FOR BOOK COVER.

BY EDWIN JOHN PRITTIE, A PUPIL OF THE SCHOOL.

Life Class

Instructor, HERMAN DEIGENDESCH.

This class is for the thorough study of the figure from the living model by students who are sufficiently advanced to profitably pursue such study.

The men's life class is in session Monday, Wednesday and Friday evenings, from 7 until 10, and Monday, Wednesday and Friday mornings, 9 to 12. The women's class works on Monday, Wednesday and Friday afternoons, from 1 until 4.

Class in Illustration

Instructor, ————.

1. Drawing from Casts and Models in Pencil and Crayon.
2. Wash Drawing—Sepia, India Ink, etc.
3. Pen-and-Ink Drawing.
4. Furniture and Interiors.
5. Flowers and Foliage from Nature.
6. Drapery and Costume.
7. Perspective.
8. Decorative Lettering.
9. Drawing from the Antique.
10. Anatomy.
11. Life Class.
12. Water Color.
13. Sketch Class.

STENCIL WALL DECORATION.
DESIGNED AND EXECUTED BY WILLIAM F. ZIEGER, A PUPIL OF THE SCHOOL.

14. Original Designs for Vignettes, Book Plates, Head and Tail-pieces, Illuminated Titles, Initials, etc.
15. Original Compositions, involving the use of the Human Figure.

The time required for the completion of the work of this course depends entirely on the diligence and proficiency of the student; but those who have already taken the work of Class A or its equivalent, are expected to complete the work of the Illustration course in two additional years.

Class in Interior Decoration

Instructor, J. Frank Copeland.

1. Lettering.
2. The Use of Pounces and Stencils.
3. Designing and Cutting of Stencils.
4. Drawing of Ornaments from Plates and Casts.
5. Harmony and Contrast of Color.
6. Historic Styles of Architectural Ornament.
7. Principles of Decoration Applied to Flat Surfaces.
8. Original Design of Decoration Applied to Flat Surfaces.
9. Original Design and Working Drawings for Furniture and Woodwork, Mosaic, Stained Glass.
10. Modelling for Ornament in Relief.
11. Schemes for Interior Decoration, Walls, Floors, Ceilings, Windows, Hangings and Furniture.

The time required for the completion of the work of this course depends entirely on the diligence and proficiency of the student; but those who have already taken the work of Class A or its equivalent are expected to complete the work of the Interior Decoration course in two additional years.

Teachers' Class

Instructor, ALBERT WINSLOW BARKER

DRAWING COURSE.

1. Principles and Methods of Drawing.
2. Modelling.
3. Methods of Teaching.
4. Blackboard Drawing.
5. Lettering.
6. Illustrative Sketching.
7. Brush Work.
8. Practice in Teaching.
9. Instrumental Drawing.
10. Design.
11. Sketching from Life.

JEWEL BOX, CALFSKIN COVER, METAL TRIMMINGS.

BY SOPHIE BERTHA STEEL.

Class in Wood-work and Carving

Instructor, HENRY TORNITEN.

1. Selection, use, and care of tools.
2. Studies of character and grain of woods, and of construction of mouldings, involving the various cuts.
3. Execution of Carved Panels.
4. Execution and Construction of Interior Wood-work and Furniture, including Benches, Cabinets, Chests, etc.

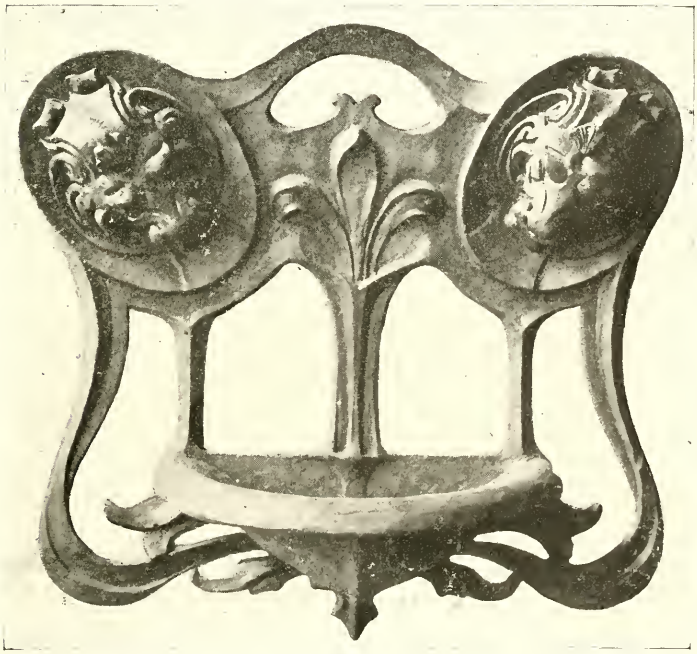
CHEST, GOTHIC STYLE.

BY CLAUDIUS BENJAMIN MERVINE, A PUPIL OF THE SCHOOL.

Class in Metal-work

Instructor, KARL G. NACKE.

1. Tracing.
2. Repoussé, High and Low Relief.
3. Chasing.
4. Tool-making.
5. Forging.
6. Use of different metals and the construction of practical work, such as Hinges, Jewelry, Jewel-caskets, Buckles, Clasps, Trays, and Heraldic Mounts, from Original Designs.



DESIGN FOR NICHE FONT IN BRONZE.

BY ALEXINA SHALLUS PAUL STROUP, A PUPIL OF THE SCHOOL.

Class in Pottery

Instructor, LEON VOLKMAR.

1. Preparation of Clays, Bodies and Glazes, with Special Attention to the Production of Artistic Faïence.
2. Firing, and use of the Kiln.
3. Studies of form and construction of pieces, either built-up or turned, all use of moulds being avoided.
4. Studies of Color and Decoration, especial attention being paid to Modelled Decoration and the use of Colored Bodies and Glazes.
5. Execution of finished work, Tiles, Plaques, Jardinières, Vases, Architectural Ornaments, etc., from Original Designs.

For the use of this department a special building has been constructed, with complete equipment, including a practical kiln.

GROUP OF ORIGINAL POTTERY
DESIGNED AND EXECUTED BY STUDENTS.

FROM THE POTTERY CLASS.

Saturday Class

Classes are in session every Saturday from 9 until 12 o'clock, from the middle of October until the middle of April (the Saturdays following Thanksgiving and Christmas excepted).

The course of study embraces all branches of art as pursued in the regular classes of the institution, but as it is attended mainly by teachers, the work has special reference to their work, and the Principal delivers a weekly lecture on methods of instruction before this class throughout the year.

Terms—See page 42.

Junior Class

Instructor, Isabella Bradley.

A children's class for instruction in Drawing, Painting and Modelling, to meet on Saturday mornings and Monday and Tuesday afternoons, will be established this season, provided a sufficient number of applications are received.

The object of the class is to extend the opportunities afforded by the school to younger students who may be interested in these subjects, but are occupied during the greater part of their time with other studies of a general character.

Particular attention will be given to Modelling in Clay and Wax, and to Color Sketching.

The hours of the class are: Saturday mornings, 9 to 12 o'clock; Monday and Tuesday afternoons, 2 to 4 o'clock.

Subjects of Study.

Drawing—Sketching in pencil of various familiar subjects; good examples of proportion and perspective, and the principles of light and shade.

Painting—Flowers, leaves and fruit from nature; models, casts and familiar objects. Elementary original composition.

Modelling—Fruit, vegetable forms and leaves, from casts and nature; animals from the cast and prints. Elementary original composition.

Terms—See page 42.

GARDEN VASE, ITALIAN STYLE.
BY A PUPIL OF THE SCHOOL.

Subjects of Study—Evening Classes

For those who are unable to avail themselves of the Day Classes, the School provides instruction on Monday, Wednesday and Friday evenings, from 7.30 to 9.30 o'clock (except the Life and Architectural Classes, which are in session from 7 to 10). The time devoted to the work of the evening classes is necessarily limited, but the School aims, so far as possible in the given time, to cover in evening classes the field of the following courses of the Day Classes:—

Class A. (See page 22.)
" B. (See page 25.)
Decorative Sculpture (See page 26.)
Water Color Painting (see page 28.)
Life Class (see page 30.)
Illustration Class (see page 30.)
Interior Decoration Class (see page 32.)
Teachers' Class (see page 33.)
Metal Work (see page 35.)

The following courses, given only in the evenings, are also offered:—

Class in Architectural Drawing and Design

Instructor, Edward T. Boggs.

An Evening Course which may be supplemented by Work in several of the Day Classes.

First Year.

1. Instrumental Drawing.
2. The Orders of Architecture, after Vignola and from the Greek.

3. Shades and Shadows.
4. Wash Drawings in India Ink.

SECOND YEAR.

5. Study of Planning.
6. Architectural Design.
7. Academic Rendering of Shades and Shadows.
8. Color.
9. Perspective.

SUPPLEMENTARY WORK.

10. Rendering, with the Brush and in Pen-and-Ink.
11. Modelling.
12. Water-Color Painting.

This course covers two years, and upon its satisfactory completion a certificate is awarded. The class attends lectures on Architectural Sculpture and the Historical Styles, on which examinations for the certificate are based.

Class in Building Construction

Instructor, WETHERILL P. TROUT.

Evening Classes for Young Men Intending to Become Builders, Head Carpenters, Mechanics, etc.

1. Details of House and General Building Construction in all its Parts.
2. Making of and Familiarity with Architect's Plans, Elevations and Specifications.
3. Figuring and Estimating.
4. Plumbing.
5. Heating.
6. Ventilation.

CERTIFICATES AND DIPLOMAS

Students completing satisfactory exercises in the enumerated subjects of study for the Class in Industrial Drawing will be eligible for the examinations and competitions which are held at stated times during the year, and on passing the examinations and participating creditably in the competitions will receive the certificate. Pupils who, having received this certificate, complete the courses either in Normal Art Instruction, Interior Decoration, Illustration or Applied Design, will receive the diploma of the school. Certificates are also awarded on the completion of the courses in Architectural Drawing, Modelling, and the Teachers' Course. All works executed by pupils are regarded strictly as exercises, not as results, and students practice the several kinds of subjects until the work required can be performed with facility in a reasonable time.

It is expected that at least one specimen of every student's work in each class will be retained by the school.

FEES—(Art School)

Day Class, $60 a year, or $10 a month.
Evening Class, $12 a year, or $2.50 a month.
Afternoon Class, two afternoons a week, $15 a year, or $3 a month.
Saturday Class, $10 a year, or $2 a month.
Life Class, day or evening, $3 a month.
Book Binding Class, $20 a month.
French or German, two lessons a week, $12 for term of eight months.

All fees are payable in advance, and *money once paid will in no case be refunded,* except, by special action of the committee, in case of serious illness.

PRIZES

The following prizes are awarded annually at the close of the school year. All works receiving prizes become the property of the school.

Frederic Graff Prize—$20, for architectural design, competed for by students of the evening class alone.

Henry Perry Leland Prize—$25, offered by Mrs. John Harrison for best work in Illustration.

Caroline Axford Magee Prize—$20, offered by Miss Fannie S. Magee for such work as may be determined by the jury of awards.

Associate Committee of Women's First Prize (the Elizabeth Duane Gillespie Prize)—$20, awarded by the Associate Committee of Women for the best work in the course of Industrial Drawing.

Associate Committee of Women's Second, Third and Fourth Prizes—$10 each, offered by the same committee for work in Original Design.

Emma S. Crozer Prizes—$20 for best work in Drawing, and $20 for best work in Modelling.

Mrs. Jones Wister Prize—$25, awarded in such manner and for such work as shall be determined by the Principal.

Girls' Industrial Art League Prize—$10 for the best finished article made from a design by a student member of the League.

Weber Prize—Drawing Table, offered by F. Weber & Co. for best work in Instrumental Drawing.

Herbert D. Allman Prize—$10, offered by Mr. H. D. Allman, of the Advisory Committee for wall-paper design.

Ketterer Prize—$20, offered by Mr. Gustav Ketterer, of the Advisory Committee, for best adaptation of a Historic Motive from studies at Memorial Hall.

G. Gerald Evans Prize—$10, offered by Mr. G. Gerald Evans, for a piece of cabinet work meritorious in design and execution.

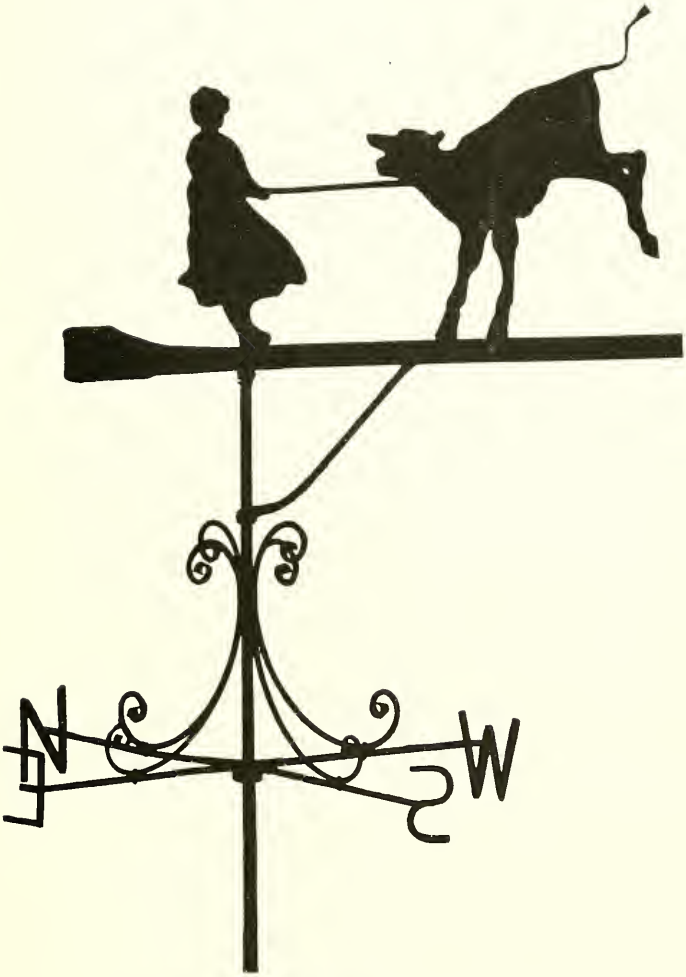
W. Henry Dewar Prize—$20, offered by Mr. W. H. Dewar, for an original design for the decoration of a room, in a given style.

Pooley Furniture Company Prize—$20, offered by the Pooley Furniture Company, for the best executed original design for furniture in a given style.

Mrs. Thomas Roberts Prizes—$20 is offered annually by Mrs. Thomas Roberts, to be awarded at the discretion of the Principal.

Prize Scholarships—Five prize scholarships, on the Joseph F. Temple Foundation, for the ensuing year, are awarded annually at the Commencement Exercises, to students of the School on the basis of their records.

Charles Godfrey Leland Scholarship—A scholarship founded by Mrs. John Harrison, in memory of Charles Godfrey Leland, is awarded annually, and for a term of one year, to an Associate Member of the Alumni Association of the School of Industrial Art.



WEATHER VANE.

DESIGNED BY CARL A. DUBS, AND EXECUTED BY SAMUEL YELLIN, PUPILS OF THE SCHOOL.

A Partial List of Former Students of the School, with their Occupations.

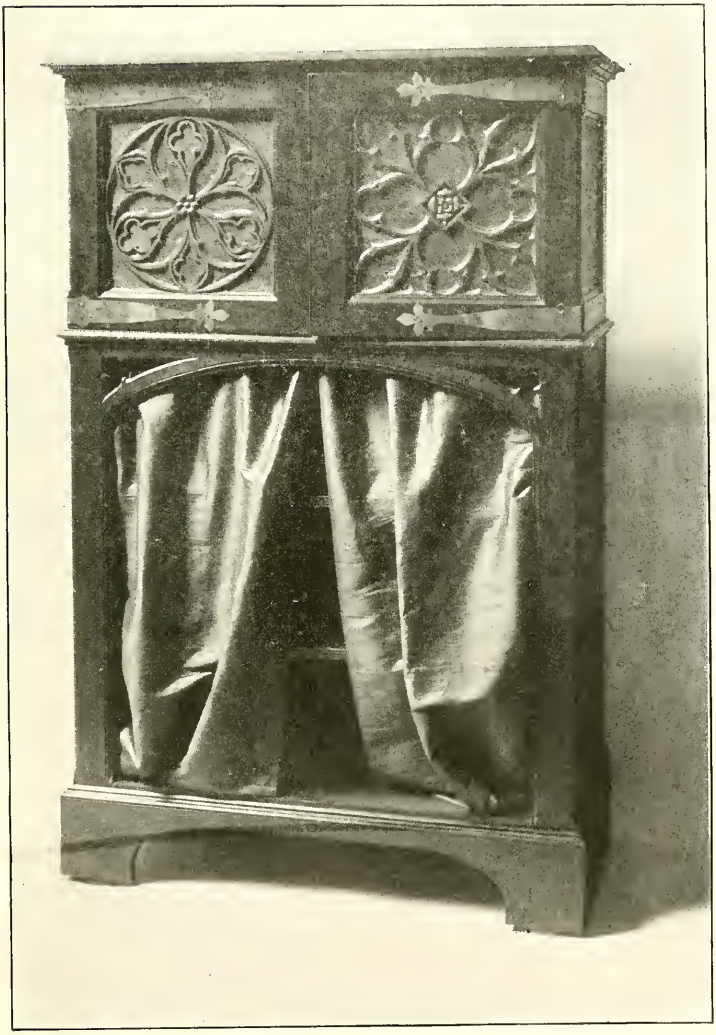
For a corresponding list of former students of the Philadelphia Textile School, see the circular of that School.

ADOLPHE, ALBERT JEAN, Interior Decorator, Philadelphia.
ADOLPHSON, LOUISE, Teacher of Drawing, Philadelphia.
ALDRICH, W. S., President, Clarkson School of Technology, Potsdam, N. Y.
ALSOP, RACHEL G., Teacher of Drawing, Friends' Select School, 16th and Race Streets, Philadelphia.
ALWORTH, GERTRUDE B., Stained Glass Designer, with H. J. Smith & Sons.
ANDERSON, CARL T., Illustrator, New York.
ASHWORTH, HANDEL, Lace Curtain Designer, Philadelphia.
BACHMAN, H. E., Ivory Carver, Philadelphia.
BAER, ARTHUR, Lace Curtain Designer, Philadelphia.
BAILEY, VERNON HOWE, Illustrator, New York.
BAKER, J. N., Draughtsman, with U. S. Coast and Geodetic Survey, Washington, D. C.
BAKER, MARGARETTA, Teacher of Drawing, St. Michael's, Md.
BAKER, M. LOUISE, Teacher of Drawing, George School, Pa.
BALDERSTON, ANNE, Illustrator, Philadelphia.
BANNEN, EDWARD, Wood Carving, Philadelphia.
BARBER, JOHN, Interior Decorations and Furniture.
BARKER, A. W., Instructor, Pennsylvania Museum and School of Industrial Art, Philadelphia.
BARLOW, NINA, Commercial Designer. Philadelphia.
BARRELL, F. W., Interior Decorator, Philadelphia.
BARRON, R. F., Designer and Modeler of Sculptured Leather, Philadelphia.
BASSETT, GEORGE C., Architect, Philadelphia.
BATES, AURA A., Decorative Artist, Philadelphia.
BATES, WILLIAM H., Designer, Philadelphia.
BAUER, CHARLES J., Wood Carver, Philadelphia.
BAYHA, EDWIN F., Illustrator, Philadelphia.
BECK, ROBERT K., Designer, New York.
BECKER, CHARLES, Steel Engraver, Philadelphia.
BELOTTI, SALVADOR, Architectural Modeler, Philadelphia.
BENCKER, RALPH B., Architectural Draughtsman, with W. Eyre, Philadelphia.
BENNER, C. A., Interior Decorator, Philadelphia.
BENNETT, FRED W., Metal Worker, Philadelphia.
BERILLA, JOHN J., Teacher Manual Training, Grossman School, Plainfield, N. J.

BERG, KATE DEW., Designer and Decorator of Pottery.
BETELLE, J. OSCAR, Architectural Draughtsman, Philadelphia.
BICKEL, A. CLIFTON, Lace Curtain Designer, with Lehigh Mfg. Co., Philadelphia.
BICKEL, CLIFTON G., Lace Curtain Designer, Philadelphia.
BICKEL, C., Architectural Draughtsman, Philadelphia.
BILSON, C. R., Designer, Philadelphia.
BISHOP, A. C., Architectural Draughtsman, Philadelphia.
BISHOP, NELL D., Supervisor of Drawing, Red Oak, Iowa.
BISSEGGER, J. J., Architectural Draughtsman, with Price & McLanahan, Philadelphia.
BISSELL, E. P., Architect, Philadelphia.
BISWANGER, C. T., Architectural Draughtsman, with H. Dagit, Phila.
BITTENBENDER, FRANK S., Colorist, Phila.
BLACK, W. A., Wall Paper Designer, with Carey Bros., Philadelphia.
BLOECKER, CHAS. J., Engraver, Chicago, Ill.
BLUMENTHAL, M. L., Advertisement Designer and Illustrator, Philadelphia.
BOEHLKE, EMIL, Photo-Engraver, Philadelphia.
BONSALL, MARY W., Illustrator, Philadelphia.
BOWMAN, ANNA S., Teacher of Drawing, Penn Charter School, Philadelphia.
BOWMAN, MARTHA, Teacher of Drawing, Lancaster, Pa.
BOOTH, T. E., Commercial Illustrator, with Powers & Armstrong, Philadelphia.
BORDEN, H. CLAY, Instructor in Wood Work, Special School, Philadelphia.
BOYD, JOHN, Instructor in Drawing and Painting, Glenn Mills School, Pa.
BOYER, LYNN H., Commercial Draughtsman, Philadelphia.
BRADLEY, ISABELLE, Teacher of Drawing, Pennsylvania Museum, School of Industrial Art.
BRANIN, SUSIE E., School of Art Needlework, Philadelphia.
BRENNEMAN, BLANCHE S., Draughting, Cramps' Ship Yard, Philadelphia.
BRINKWORTH, W. B., Architect, Philadelphia.
BRINTON, ANNE H., Decorator of Pottery.
BRINTON, ANNE M., Teacher of Drawing, Moorehead, Minn.
BROWN, BERTHA, Teacher of Manual Training, Maple Institute, Haddonfield, N. J.
BROWNE, F. W., Designer of Stained Glass, with D'Ascenzo Studios, Philadelphia.
BUCK, WINIFRED, Decorator, with Bailey, Banks & Biddle, Phila.
BUHLER, J., Photo-Engraver, Philadelphia.
BURTON, ALFRED, Illustrator, with Curtis Publishing Co., Phila.
BURTON, JOHN, Illustrator, Columbus, Ohio.
BURYHOF, CHARLES, Decorator, Philadelphia.
CAIRN, WILLIAM BROOKS, Architectural Draughtsman, Phila.
CALLAGHAN, FLORENCE, Teacher of Drawing, Wissahickon Heights School, Philadelphia.
CALVERT, LOUIS, Architect, Philadelphia.
CARLSON, F., Stone Carver, Philadelphia.
CAROLAND, MARY R., Teacher, Philadelphia.
CARPENTER, MORLEY H., with Andreykovicz & Dunk, Phila.
CARROLL, BENJAMIN, Designer, Philadelphia.

CASNER, W. G., Teacher of Drawing, Boys' High School, Phila.
CAVE, HERBERT E., Decorative Designer (with Sanderson), Phila.
CHADWICK, BERTRAM S., Carpet Designer, Teacher of Design, Penna. Museum and School of Industrial Art, Philadelphia.
CHALFIN, J., Carpet Designer, Philadelphia.
CHAMBERS, S. P., Teacher of Water Color, Philadelphia.
CHASE, EDITH M., Teacher of Drawing and Design, Holman School, Philadelphia.
CHEW, WALTER G., Interior Decorator, Strawbridge & Clothier, Philadelphia.,
CHUBBUCK, LUCY M., Teacher of Drawing, Miss Arnold's School, Philadelphia.
CHURCH, MABEL, Teacher of Drawing, Girls' High School, Phila.
CHURCHMAN, C. W., Architect, London, England.
CLARK, A. W., Interior Decorator, Indianapolis, Ind.
CLARK, MARIAN L., Director of Drawing, Normal School, Indiana, Pa.
CLAYTON, CORA, Teacher of Art, Ogden, Utah.
CLEGG, FLORENCE M., Designer, Philadelphia Embroidery Co.
CLEMENT, W. N., Commercial Designer and Illustrator, Philadelphia.
COBDEN, MRS. NETTIE C., China Decorator, Philadelphia.
COCHRAN, MRS. W. J., China Decorator, Philadelphia.
CONEYS, JOHN, Architectural Draughtsman, with W. L. Price, Phila.
CONNELL, MARY G., Teacher, Philadelphia.
CONOVER, LORA M., Teacher of Drawing, Millville, N. J.
COOK, ALLEN D., Photographer, Philadelphia.
COPELAND, J. FRANK, Teacher of Interior Decoration and Water Color Painting, Pennsylvania Museum, School of Industrial Art.
COX, RICHARD S., Teacher of Jacquard Design, Phila. Textile School.
CUMMINGS, HELEN N., Decorative Painter, Washington.
DALMASSE, ROMAINE, Wood and Stone Carver, Philadelphia.
DALTON, H. H., Mechanical Engineer, Philadelphia.
DALZIEL, RUTH S., Instructor in Drawing, University of Colorado, Boulder, Colorado.
DANNERTH, C. A., Designer, Philadelphia.
DANTZIG, M., Artist, New York.
D'ASCENZO, NICOLA, Decorator and Designer, Philadelphia.
DAVIS, A. C., Illustrator, Bedford, Pa.
DAVIS, W. S., Commercial Designer, with Security Bank-Note Co., Philadelphia.
DAY, HARRIET, Teacher of Drawing, Manual Training, Denver, Col.
DEAN, COLIN, Decorative Designer (with Darlington), Philadelphia.
DEAN, F. EARNEST, Illustrator, Cleveland, Ohio.
DE ARMOND, F. L., Designer, Philadelphia.
DeBARTHE, P., Commercial Designer, Philadelphia.
DEES, H. P., Book Cover Designer, Elliot Co., Philadelphia.
DEKER, JOSEPH, Interior Decorator, with Chapman Decorative Co., Philadelphia.
D'EMO, LEON, Illustrator, "The Delineator," New York.
DE MOLL, C., Architectural Draughtsman, with W. L. Price, Phila.
DENI, FRANK, Wood Carver, Philadelphia.
DENNIS, MAE F., Instructor of Manual Training, High School, Kalamazoo, Mich.
DENTZEL, WM., Carver, Philadelphia.
DESCH, FRANK H., Commercial Illustrator, Philadelphia.

DEWAR, WM. H., Designer of Furniture and Superintendent, with Pooley Furniture Co., Philadelphia.
DEWEY, ALFRED J., Illustrator, Williamsport, Pa.
DEWEY, ALFRED, Music Cover Designer, New York.
DIEHL, J. W., Engraver and Designer, Philadelphia.
DINGEE, JOSEPH T., Architect, Philadelphia.
DISTELBARCH, CHARLES, Modeler, with New York Terra Cotta Co., Philadelphia.
DOW, MARY P., Instructor, School of Industrial Art, Philadelphia.
DOWLING, E., Die Sinker, Philadelphia.
DOWLING, T. JOSEPH, Commercial Designer.
DREYFUS, CARRIE, Upholstery Brocade Designer, Philadelphia.
EAGAN, MARY C., Embroidery Designer, Philadelphia.
EBNER, PEARL V., Teacher of Drawing, Langhorne, Pa.
ECOB, FRANCES H., Decorator, Philadelphia.
EDDY, MABEL, Colorist, Philadelphia.
EDMUNDS, F. D., Architectural Draughtsman, Philadelphia.
EDWARDS, WM. M., Decorative Painter, Philadelphia.
EGGELING, F. W., Draughtsman, Pennsylvania Iron Works, Phila.
EISSLER, JOHN, Engraver, Philadelphia.
EMERSON, C., Newspaper Draughtsman, Philadelphia.
ENGARD, JESSIE M., Illustrator, Strawbridge & Clothier, Phila.
ENGEL, J. M., Designer, Philadelphia.
ENTWISLE, ALBERT, Instructor, Central Manual Training School, Philadelphia.
ETTER, H. B., Naval Architect, Philadelphia.
EVANS, G. GERALD, Furniture and Decorations, Philadelphia.
FAUNS, B. P., Bookbinder, Philadelphia.
FAVA, ANGELO, Draughtsman, with Karcher & Rehn, Philadelphia.
FEATHERSTON, FLORENCE C., Interior Decorator, Philadelphia.
FEELY, MORRIS, Decorative Painter, Philadelphia.
FELL, PENROSE, Label Designer, Philadelphia.
FELLOWS, ESTHER L., Teacher of Drawing, Dickinson Seminary, Williamsport, Pa.
FENNER, ETHLYN K., Teacher of Water Color, Pratt Institute, Brooklyn.
FETTEROLF, EDWIN H., Architectural Draughtsman, Philadelphia.
FEUSTMANN, MAURICE M., Architect, Philadelphia.
FICK, FRED, Seal Engraver, Philadelphia.
FINN, JOHN C., Modeler, with Stevens, Armstrong & Conkling, Phila.
FISH, WILLIAM, Metal Worker, Philadelphia.
FISKE, HELEN S., Modeler, Philadelphia.
FLORIOT, E. C., Designer for Metal Work, with Horn & Brannen, Philadelphia.
FORDERER, FRANCIS B., Lithographer, Engraver and Designer, Philadelphia.
FORSYTH, ELIZABETH S., Teacher, Philadelphia.
FOX, AGNES M., Teacher of Manual Training, James Foster School, Philadelphia.
FOX, HELEN A., Instructor, Pennsylvania Museum and School of Industrial Art.
FOX, JACOB R., JR., Rug Designer, Philadelphia.
FRANCIS, WM. T., with James Bradford Paint Mfg. Co., Wilmington, Del.
FRANKE, CHAS., Wood Carver, Philadelphia.



CABINET DESIGNED AND EXECUTED BY VARIOUS STUDENTS.

FREDERICK, FLORENCE, Commercial Illustrator, Gatchel & Manning, Philadelphia.

FREUND, RUDOLPH, Die Sinker and Engraver, San Francisco, Cal.

FROEHLICH, M. L., Architectural Modeler, Harrisburg, Pa.

FRY, J. W. B., Architect, Philadelphia.

FULTON, FLORENCE W., Stained Glass Manufacturer and Designer, Philadelphia.

FURMAN, MARGARET D. H., Millinery Designer, Philadelphia.

GAMON, ANNE PATTERSON, Colorist, Philadelphia.

GECKLER, VIOLA M., Lace Curtain Designer, with Lehigh Mfg. Co., Philadelphia.

GEIBEL, CASIMIR J., Commercial Designer, Philadelphia.

GEIGER, NELSON T., Designer, with Stinson Bros., Philadelphia.

GENDELL, AGNES, Instructor in Modeling, Trenton Art School, Trenton, N. J.

GERBER, FRED., Interior Decorator, Philadelphia.

GERLICH, CHAS., Teacher of Drawing, Washington, D. C.

GOLL, J., Lace Curtain Designer, Lehigh Mfg. Co., Philadelphia.

GOLZ, JULIUS, Designer, with Karcher & Rehn, Philadelphia.

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GRAY, W. F., Professor of Drawing, Central High School, Phila.

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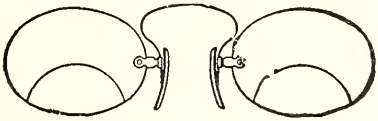

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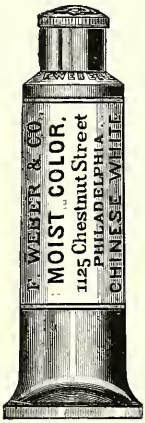

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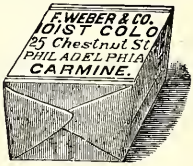

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